

Leroy Johnson(contemporary American), *Jazz Club Series*, collage and spray paint on notebook pages, 1995; *Under The El*, collage and mixed media on salvaged movie poster 2010;*Men Who Wear Hats; Schoolboy, Player* and *Mama's Boy*, mixed media and found objects on canvas 2008.

Leroy Johnson's work showcases the prolific paintings and "street remnant" assemblages of a lifelong Philadelphian. This body of work reveals an ongoing fascination with—and visual love letter to—his beloved city. These pictures bear witness to the community's perpetual growth and decay, weaving a powerful, intensely personal story. Boldly wrestling the need for creative expression, Johnson captures the grit of Philadelphia .

The majority of the works on paper (or more specifically: works on old movie posters) in this show draw from Johnson's daily experience of riding the Frankford Market Line train from his home in West Philly to his studio just north of Center City. Linear renderings of train cars, underpasses, and other industrial architecture form sturdy and even classical compositional frameworks for these pieces, but also create a jumping-off point for the more manic and organic elements that spew forth:

collaged photographs and bright representations of street characters in hats, torn advertisements, graffiti, neon store signs and smoky jazz club views. His paintings are the murmurs, grunts, sighs and shouts of this experience, the glints and glimmers of views from the elevated train, the quick glances at passing strangers and

His works present this experience as personal and universal, unique and also ubiquitous—specific to Johnson’s lived visual vernacular, yet familiar to any open-eyed city dweller.

In late 2012 Leroy visited West Virginia for the first time and fell in love with the State and its people. He continues a prolific career in Philadelphia.